Boston Conservatory Of Music

CATALOG

1926-1927

250 Huntington Avenue

BOSTON, MASSACHUSETTS

CALENDAR FOR 1926-1927

First Session, September 13, 1926 through January 29, 1927
Second Session, January 31, 1927 through June 18, 1927

Summer Session

June 20, 1927 through September 10, 1927

CALENDAR FOR 1927-1928

First Session, September 12, 1927 through January 28, 1928
Second Session, January 30, 1928 through June 17, 1928

Summer Session
June 19, 1928 through September 9, 1928

BOSTON CONSERVATORY OF MUSIC

(INCORPORATED)

CATALOG

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250 Huntington Avenue
BOSTON, MASSACHUSETTS

Arte Magistra

The Boston Conservatory of Music was founded in 1867 by the eminent musician, Julius Eichberg, who was graduated from the Conservatory at Brussels with first prizes in Violin and Composition, and had received special personal commendation from Mendelssohn. After serving for many years as a professor at the Geneva Conservatory, he came to Boston in 1859 to become Director of the Boston Museum Orchestra and Supervisor of Music in the public schools. He was a composer of a wide range of chamber music, studies, and songs, best known for his patriotic chorus, "To Thee, O Country," written for the Peace Jubilee in 1869.

With such a musician as its Director, the Conservatory immediately gained a standing among the leading music schools, drawing students from all parts of the country and attracting many European artists to its Faculty.

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In February, 1920, the BOSTON CONSERVATORY OF MUSIC was reorganized by Agide Jacchia, internationally known as an Opera and Symphony Conductor, with a career of more than twenty-five years in Europe, Canada, Central America, and the United States, following his graduation with honors from the Rossini Conservatory of Pesaro, where he had studied Composition and Conducting as a favorite pupil of Mascagni. Maestro Jacchia's fullness of knowledge and wealth of experience have been invaluable for selecting the Faculty and planning the curricula of the school. In this the conservatories of Europe have been closely followed and all instruction is given on the European systems, with most of the instructors graduates of conservatories in Austria, France, Germany, Holland, Italy, or Russia.

Thus utilizing the fruits of all Europe's musical heritage and offering courses planned in close adherence to the principles which have produced the world's great masters of music, the BOSTON CONSERVATORY OF MUSIC presents opportunities for music students to obtain the most thorough and complete training for professional careers and an indirect contact with the spirit of all European musical influence.

FACULTY

(*In alphabetical order*)

Agide Jacchia, Director

EUGENE ADAM (*Trombone and Tuba*) first studied Trombone with Maurice Mercier at the Nancy Conservatory, then with Louis Allard, at the Paris Conservatory, from which he was graduated with first prize in Trombone. He was a member of the orchestras at the Opera and Opera Comique in Paris. In 1919 he came to the United States as first Trombone with the Paris Conservatory Orchestra under Messager. Since then he has been a member of the Boston Symphony Orchestra.

ALBERT ALPHIN (*Solfeggio*) received the Boston Conservatory of Music certificate for the completion of the Solfeggio course in June, 1923.

AUGUSTUS BATTLES (*Flute*) studied Flute with André Maquarre. He has played in the Philadelphia Symphony Orchestra and has been a member of the Boston Symphony Orchestra since 1909.

ANNA M. BOTTERO (*Italian*) received her early education in the best schools of Turin and Genoa, supplemented by extended travel throughout Italy with a private tutor.

JOHN N. BURK (*History of Music*) obtained the degree of A. B. from Harvard College in 1916, having majored in the courses offered in the Music Department. He is the Press Representative of the Boston Symphony Orchestra.

JESSIE P. DREW (*Vocal Department*) received her vocal training primarily from Mme. M. C. Piccioli, supplemented by coaching with other teachers. She has appeared in concert throughout the United States and Canada, and has held positions as soloist in churches of Boston and neighboring cities, as well as in Washington, D. C. She was graduated as Supervisor of Music from the Lowell Normal School, and for the past two years has been Supervisor of Music in the schools of Watertown, Mass.

ESTER FERRABINI (*Vocal Department*) studied Pianoforte from early childhood; later she studied Bel Canto with Mme. Tiberini in Florence, and made her début in opera in Milan, in 1905. She first came to America with the Leoncavallo Opera Co., touring the United States. In 1907 she returned with the Milano Opera Co. for a two years' tour of the United States and Central America. For four years she was with the Montreal Opera Co. in Canada, and later with the Century Opera Co. in New York and the Boston Opera Co. See has also appeared in concerts in various parts of the United States.

(*In Italy, 1926–1927*)

MERTON B. FRYE (*Organ*) was graduated from the American Institute of Normal Methods; he studied Pianoforte with Charles P. Scott and Organ with Albert W. Snow, Harmony with Mr. Snow and Prof. John Marshall, and Conducting with Mr. Snow and Osbourne McConothy. For two years he served as instructor in music at St. George's Private School for Boys, Newport, R. I., and for the past five years in the Weaver School, also in Newport. He is the conductor of the Newport Oratorio Society and the Newport Community Chorus. For nine years he was the organist and choirmaster at St. John's Church, and for the last four years at Emmanuel Church, Newport.

SERGE KORGUEFF (*Violin Department*) studied Violin first at Kronstadt and later at the St. Petersburg Conservatory under Leopold Auer. He was concertmaster of the Russian Musical Society, conducted by Auer, and was selected by competition as concertmaster of the Czar's Imperial Orchestra. He has played in ensemble with Rubinstein, Paderewski, Auer, Sarasate, Davidoff, and Casals. Glazounoff has said that he considered Prof. Korgueff the greatest living influence for the development of Russian chamber music. When Auer left the States Conservatory in Petrograd, Prof. Korgueff was appointed his successor as Head of the Violin Department. He came to the Boston Conservatory of Music in the fall of 1925.

ABDON LAUS (*Bassoon*) was graduated from the Paris Conservatory with first prize in Bassoon in 1910. He had engagements with the orchestras at the Champs Elysees Theatre, Opera, and Concert Sechiari. He came to America in 1918 with the French Military Band and has since been the solo Bassoon of the Boston Symphony Orchestra. He received the medal of "Officier d'Academie" from the French Government in 1925.

JOHN S. LEAVITT (*Clarinet and Saxophone*) studied Clarinet with Leon Pourtau; Harmony, Counterpoint, and Composition with Thomas Tapper. He has been connected with various theatre and concert orchestras, but has devoted himself mainly to teaching. During the World War he was instructor for the Army and Navy Bands in training schools established in Boston.

ARMANDO LEUCI (*Violin Department*) studied Violin with Placido Fiumara, Carmine Fabrizio, and Charles M. Loeffler. He was engaged for four seasons with a concert company touring Canada and the United States.

CARL F. LUDWIG (*Percussion Instruments*) received his training in Percussion from his father. He has been a member of the Boston Festival Orchestra and the Boston Municipal Band, and succeeded his father in the Percussion section of the Boston Symphony Orchestra.

WILLIAM C. MASON (*Dramatic Art*) is a graduate of the Massachusetts Institute of Technology. He studied Acting and Stage Management with James R. Pitman, and has been connected with the theatre and theatrical enterprises the country over for twenty-five years. During the season 1925–26, he was with the Repertory Theatre of Boston.

CLEMENTINE MILLER (*Pianoforte Department*) was graduated from the Stuttgart Conservatory and continued her Pianoforte studies with Ernst Perabo and Carl Stasny in Boston.

MARGARET MÜNSTERBERG (*German*) obtained the A. B. and A. M. degrees from Radcliffe College with distinction in German literature; she also took further courses at the University of Berlin. She is the author of several books, including a biography of her eminent father, entitled "Hugo Münsterberg, his Life and Work," and a book of translations from the German, "A Harvest of German Verse." She has published stories and articles both in English and in German.

RUDOLF NAGEL (*Violoncello*) received his early musical education at the Weimar Conservatory, where he studied Violoncello under Grützmarker and Pianoforte under Müller-Hartung. As a boy of 14 he played at one concert a Violoncello Concerto by Goltermann and a Pianoforte Concerto by Mendelssohn before Liszt, from whom he received highest commendation. He continued his study of Violoncello in Leipzig with T. Klengel and Counterpoint with P. Klengel. He travelled through Germany, Switzerland, and Scandinavia as Violoncello soloist. He was the Violoncello soloist in the orchestra in Christiania conducted by Edvard Grieg and in the New York Symphony Orchestra. He has also been a member of the Boston Symphony Orchestra.

MME. MARIA PAPORELLO (*Ballet Training*) began to study at the age of six at the Dancing School of the Royal Theatre in Turin, graduating as first danseuse after eight years of training. She was engaged in the principal theatres of Italy before coming to the United States, where for several seasons she appeared in New York, Chicago, Philadelphia, and Boston. She was the dancing teacher for the Boston Opera Co. and was noted for the fine presentation of the ballets.

KURT SCHMEISSER (*Trumpet*) studied Trumpet at the King Conservatory in Leipzig. He was Trumpet soloist with the Winderstein and other orchestras in the principal cities of Germany, being for thirteen years with the Philharmonic Orchestra in Hamburg. For many years he was the leader of the Orchestra School in the Hamburg Conservatory. For the past three years he has been a member of the Boston Symphony Orchestra.

THEODORE SEYDEL (*Contrabass*) was a pupil of Schwabe and Wolschke at the Leipzig Conservatory. He joined the old City Theatre in Leipzig, and was the first Bass in the Heidelberg and also in the Municipal Orchestra at Elberfeld-Barman. He came to the United States as first Bass in the Hans von Bülow Orchestra at the Chicago World's Fair. The following season he was with the Thomas Orchestra, since which time he has been a member of the Boston Symphony Orchestra.

STEPHEN SOMERVELL (*Solfeggio and Vocal Departments*) studied Pianoforte with Harold Craxton at the Royal Academy of Music in London; Harmony, Counterpoint, and Composition with Maurice Jacobson. His first training in Voice Culture was from Victor Beigel, after which he went to Milan to study with Maestro Arturo Vita. While in Italy he took additional coaching in operatic scores with Maestro Anselini and also learned the Bona system of Solfeggio.

LOUIS SPEYER (*Oboe and English Horn*) was graduated from the Paris Conservatory with first prize in Oboe. He has played in the principal orchestras of Paris, and has also appeared as soloist and in chamber music ensembles. He came to the United States with the French Band in 1918, and has since then been a member of the Boston Symphony Orchestra.

OTTO G. T. STRAUB (*Theoretical Department*) obtained his musical education at the Berlin and Stuttgart Hochschule für Musik, where he studied with Juon, Humperdinck, and Pauer, and at Berlin University. Later specializing in Composition and Conducting, he finished a two years' course as master pupil of Dr. Hans Pfitzner. He has composed many works, mostly chamber music, including a Violoncello Sonata, performed at the Tonkuenstlerfest of the Allg. Deutscher Musik Verein, 1921, and a Cantata for two voices and eight instruments, performed at Oldenberg, Germany, 1926.

CYRUS ULLIAN (*Pianoforte Department*) studied Pianoforte with Clayton Johns and at the Boston Conservatory of Music with Hans Ebell. He made his Boston début in Jordan Hall in January, 1924, and has since given concerts in New York, Philadelphia, and all through the New England States.

CORNELIS VAN DEN BERG (*Horn*) was graduated from the Royal Conservatory at the Hague. For one year he was first Horn in the principal orchestra of Dortmund, and then in the Residentia Orchestra in The Hague, playing under the most eminent conductors, notably Strauss and Pierné, from both of whom he received special recommendation. Since 1919 he has been a member of the Boston Symphony Orchestra.

WILHELMINA VAN DEN BERG (*Harp*) studied Harp at the Hague Conservatory and with Professor Meerloo at the Royal Conservatory at Brussels, where she won first prize with special honors and distinction. She has made numerous appearances as soloist in Europe and America, and has played with the Residentia Orchestra at The Hague and the Boston Symphony Orchestra.

ELSA VIEH (*French*) received the degree of A. B. with honors in French from Smith College, and the degree of A. M. in French Language and Literature from Radcliffe College. She held French Government Fellowships for two years at the Ecole Normale Supérieure de Sèvres and at the Sorbonne, and was graduated as teacher of the Yersin Method from the Ecole Yersin in Paris.

GEORGE C. VIEH (*Pianoforte Department*) was graduated with a silver medal for Highest Honors in Pianoforte from the Vienna Conservatory, where he studied Pianoforte with Joseph Dachs, Harmony with Anton Bruckner, Counterpoint with Robert Fuchs, and Composition with Johann Fuchs. He has had charge of the Pianoforte Departments at many American schools and colleges, and has appeared in numerous recitals and as soloist with chamber music organizations and various orchestras, including the Boston Symphony.

ARTURO VITA (*Vocal Department*) studied both at the University and at the Conservatory of Music in Naples (Pianoforte with Simonetti and Voice with Cantelli). Gifted with a voice of remarkable beauty, he gained immediate success in the operatic field, appearing in Venice, Bologna, Milan, and other cities of Italy; he was selected by Alfano for the first performance of his "Resurrezione" at Novara. His career was suddenly interrupted by the World War, during which he served as a lieutenant of artillery in the Italian army. After the war, he settled in Milan as a teacher of Voice, and was so successful that he soon acquired an international reputation. He accepted an engagement to come to the Boston Conservatory of Music in September, 1925, as Head of the Vocal Department.

In addition to the Faculty members, there are Assistant Instructors, who are graduates of the respective courses in the Conservatory. .

FREE CLASSES

PIANOFORTE TECHNIQUE

ORCHESTRAL TRAINING

CHORAL TRAINING

HISTORY OF MUSIC

MUSICAL TERMINOLOGY AND MUSICOGRAPHY

ADMISSION

The BOSTON CONSERVATORY OF MUSIC opens its school year on the second Monday of September, with two regular Sessions of twenty weeks each, followed by a Summer Session of twelve weeks. There are no specific requirements for admission nor any formalities of entrance; a student may therefore enroll at any time, though in class subjects it is obviously advisable to register for the first meeting.

An initial Registration fee of $2 is charged to all students.

INSTRUCTION

Instruction in Composition, Voice Culture, and all Instrumental courses is given by private lessons only, since this is held to be the proper method for achieving thorough and rapid progress. Supplementary instruction is given *free of charge* by classes in Pianoforte Technique, Choral and Orchestral Training. In other subjects both individual and class instruction is offered.

REGULAR and SPECIAL STUDENTS

Students are classified as *Regular* or *Special.*

A *Regular* student is one who pursues any course with the purpose of obtaining a diploma; to be classified as *Regular,* a student must take two lessons per week in his principal subject and all the complementary requirements of his course, in proper sequence. Any change in the course of a *Regular* student during the school year may be made only upon written request and with the approval of the Director. The Director may also require the attendance of all *Regular* students in any *free* supplementary course which he institutes to meet the needs of the students. One who has previously studied any complementary subject of a course may receive full credit upon passing the examination in accordance with the Regulations. (See "Examinations," page 11.)

A *Special* student, not being an aspirant for a diploma may elect any subject for which he is qualified; the minimum enrollment during the regular school year being for a term of ten weekly private lessons or twenty weeks of class instruction.

SUMMER SESSION

The Summer Session offers an opportunity for students to continue their studies uninterruptedly through the year, or for others who wish to obtain instruction during the summer months only.

EVENING INSTRUCTION

Evening lessons with the regular Faculty members and assistants are available throughout the entire year.

REGULATIONS

All students are required to familiarize themselves with the Regulations and will be held personally responsible for their observance. They must also consult the Official Bulletin Board regularly.

TUITION

For convenience in payment, the two Sessions of twenty weeks are subdivided (for private lessons) into four Terms of ten weeks each. All tuition charges must be paid in advance before the first lesson appointment of the term. Students who enter during a term must pay for the unexpired balance of that term and the full term following. Class instruction must be paid in advance by the Session of twenty weeks.

Lessons lost by absence are charged to the student but will be made up by the instructor by one extra appointment only, not later than the end of the following term, *provided that notice has been received in the Office twenty-four hours previous to the lesson time.* In case of prolonged absence, due to illness or other emergency, a balance of tuition, upon due notice to the Office, will be held to the student's credit (for private lessons only) until the end of the school year.

Students are required to make up lessons lost by an instructor's absence, provided the student is notified in advance, or to accept a substitute instructor for the lesson.

A student who is late for a lesson is entitled only to the balance of the appointment time.

No money paid for tuition will be refunded.

EXAMINATIONS

Annual Examinations are given during the last two weeks of the Second Session to *Regular* students for the purpose of classifying them in all their subjects; *Special* students are examined only in Theoretical subjects. No one is eligible for *free* Annual Examination in any subject in which he has not been enrolled for the entire previous Session. In the History of Music the Annual Examination is given *free* only to those who have attended at least twelve lectures of the series.

A student who fails to qualify for or to pass an Annual Examination in a Theoretical subject is given an opportunity to take a Reparatory Examination in September, provided he files a written application in the Office. Reparatory Examinations are also given to students of Theoretical subjects during the Summer Session, upon the recommendation of their respective instructors.

Semestral Examinations are given primarily for those who, through extraordinary ability and diligence, have covered the work of an entire Grade in the first Session.

Students who are in arrears in any payments due the Conservatory are not admitted to examinations.

Special students enrolled for private instruction in Vocal or Instrumental courses are given informal examinations by their respective instructors at the end of the regular School Year.

DIPLOMAS and CERTIFICATES

A Diploma is awarded to a student who has met all the requirements specified in the outline of his principal subject. Written application for the Diploma Examinations must be filed in the Office and a Diploma fee of ten dollars paid not later than May fifteenth. The admission of a student to the Diploma Examination in his principal subject is conditional

upon his satisfactory completion of all the complementary requirements of his course. The Diploma fee will be refunded in case of failure to pass any of the examinations.

A Diploma with "Honors" is awarded to a student whose mark is 100% for the examination in his principal subject.

Certificates are given *free* to all students of the Conservatory for the completion of the courses in Solfeggio, Theory, Harmony, the History of Music, and Dramatic Art.

Any one may take Diploma Examinations in all the required subjects of a course in conformity with the Regulations, upon the advance payment of ten dollars for the examination in each subject not completed at the Conservatory.

VIOLIN PRIZE

Regulations for Violin Prize on page 36.

COURSES OF STUDY

(The curricula outlined in the courses are on the basis of two lessons per week in Principal Subjects. Theoretical Classes meet either once or twice a week according to the subject.)

CONDUCTING

AGIDE JACCHIA

Orchestra Conducting

This course is open to students who have fulfilled the following requirements: Completion of the course in Solfeggio; first Grade of Counterpoint and Fugue; third Grade of Pianoforte; the knowledge of one wind and one stringed instrument.

Chorus Conducting

This course is open to students who have fulfilled the following requirements: Completion of the course in Solfeggio; first Grade of Counterpoint and Fugue; third Grade of Pianoforte; second Grade of Organ.

COMPOSITION and ORCHESTRATION

OTTO G. T. STRAUB

The completion of the courses in Solfeggio, Counterpoint, and Harmonic and Formal Analysis is prerequisite for admission to this course.

Grade I

Small forms of Composition; Songs.
Canon and Fugue in free Counterpoint.

Grade II

Sonata; Symphony; Concerto; Chamber Music.
Orchestration.

Complementary requirements for a Diploma: Completion of the third Grade of Pianoforte, second Grade of Organ, second Grade of Violin or Violoncello, the History of Music, Musical Terminology and Musicography, one year of Dramatic Art, regular attendance in the Choral Training Class; also the playing of Percussion instruments and conducting of the Orchestral Training Class.

COUNTERPOINT, FUGUE, HARMONY, THEORY

OTTO G. T. STRAUB

COUNTERPOINT and FUGUE

The completion of the courses in Harmony and Harmonic and Formal Analysis is prerequisite for admission to this course.

Grade I

Two, three, and four-part Counterpoint in all species.
Imitations; Choral Preludes.
Small compositions on given themes.

Grade II

Canon; Double Counterpoint; two, three, and four-part Fugues.

HARMONIC and FORMAL ANALYSIS

The completion of Grade II of Harmony is prerequisite for admission to this course.
Analysis of Bach Chorals.
Harmony of the Classic Composers.
Modern Developments.
Phrasing (Figure, Motive, Phrase, Period).
Lied-forms (including Prelude, Etude); Suite and Dance Forms; Marches.
Variation Forms.
Large Forms (Scherzo, Rondo, Sonata, Overture, Concerto, Symphony, Symphonic Poem).
Songs and Vocal Forms.
Contrapuntal Forms.

HARMONY

The completion of the course in Theory is prerequisite for admission to this course.

Grade I

Rules of part-writing: Connection of chords; Preparation and Resolution of dissonance; Close, Open, and Mixed Position.
Cadences and Sequences.
Figured Basses; transpositions.
Keyboard work: Playing of the harmonic material in all major and minor keys.

Grade II

Part-writing: Rule of the Octave: More complicated progressions; Altered Chords; Modulations and non-harmonic tones in figured basses.
Unfigured basses; harmonization of melodies.
Keyboard work: Simple exercises in thorough Bass playing; Easy modulations.

Grade III

Part-writing: Non-harmonic tones, alterations,and modulations in unfigured basses.
Exercises in four parts for pianoforte, string quartet, and voices, in their respective clefs.
Writing of easy accompaniments.
Keyboard work: Modulations; Playing in four clefs.

THEORY (Rudiments of Music)

This course is required of all *Regular* students.
Tonal System: whole and half tones; degrees; tempered system.
Intervals and their inversions; triads.
Scales (including chromatic and whole-tone scales).
Notation: Notes and rests; signs and abbreviations in writing 7 clefs.
Ornaments.
Rhythm: Tempo and tempo marks; Time and time signatures; Accent and Metre.
Dynamics and marks of expression.
Elementary Acoustics.

SOLFEGGIO (Rhythmical Articulation and Ear-training)

STEPHEN SOMERVELL ALBERT ALPHIN

This course is required of all *Regular* students.

Grade I

Bona Method: Parts I and II in Treble and Bass Clefs, in slow tempo.
Boston Conservatory of Music Ear-training Book: Part I.

Grade II

Bona Method: Parts I and II in Treble and Bass Clefs, in indicated tempi; Part III in Treble, Bass, Tenor, and Contralto Clefs, in slow tempo.
Boston Conservatory of Music Ear-training Book: Part II.

Grade III

Bona Method in all seven clefs in indicated tempi. Sight reading.
Boston Conservatory of Music Ear-training Book: Part III.

VOCAL DEPARTMENT

ARTURO VITA — ESTER FERRABINI
STEPHEN SOMERVELL — JESSIE P. DREW

Grade I

The fundamentals of singing; Breathing; Diction.
Boston Conservatory of Music 36 Vocalises compulsory for all students.
Panofka: A B C. Vocalises by Concone; Vaccai.

Grade II

Boston Conservatory of Music 36 Vocalises continued.
Advanced vocalises by Concone; Marzo.
Easy songs in the original language or in English.

Grade III

Studies for velocity, trill, and embellishment by Bordogni.
Special attention to the study of recitative.
Old and modern classic songs.

Grade IV

Coaching: Operas of the old and modern repertoire in the original language or in English; Oratorio; Classic songs.

A Candidate for a Diploma must present at the Final Examination four arias in the original languages: English, French, German, and Italian.

Complementary requirements for a Diploma as a Vocal Instructor: Completion of the courses in Solfeggio, Theory, Harmony, the fourth Grade of Pianoforte, the History of Music, Musical Terminology and Musicography, one year of Dramatic Art, one year of French, German, and Italian, regular attendance in the Choral Training Class, and attendance at the vocal lessons of other students, if requested by the instructor.

Complementary requirements for a Diploma as a Vocal Soloist (granted only to those with exceptionally good voices): Completion of the courses in Solfeggio and Theory, the Second Grade of Pianoforte, the History of Music, Musical Terminology and Musicography, one year of Dramatic Art, one year of French, German, and Italian, regular attendance in the Choral Training Class, and participation in Recitals and at any rehearsal of the Orchestral Training Class, when requested by the Director.

PIANOFORTE DEPARTMENT

CLEMENTINE MILLER CYRUS ULLIAN
GEORGE C. VIEH

A Class in Technique is *free* to all students enrolled in the Pianoforte course, attendance being compulsory for *Regular* students.

All *Regular* students of the fourth, fifth, and sixth Grades are required to do assigned accompanying for Advanced students of other courses.

Elementary Course

Grade I

Five finger exercises and elements of scale playing. Schmitt: Preparatory Exercises. Beyer: Elementary Book. Easy classical pieces for two hands and for four hands.

Grade II

All major and minor scales and arpeggios in slow tempo.
Stasny: Finger Training. Hanon: The Virtuoso Pianist.
Koehler: Op. 50.
Sonatinas by Clementi; Kuhlau; and Schytte.
Pieces by Mozart; Beethoven; and modern composers.
Four-hand pieces.
Sight Reading.
Memorizing of two pieces studied in Grade I.

Intermediate Course

Grade III

Scales and arpeggios in parallel and contrary motion.
Stasny: Finger Training (continued). Kullak: Octave School (Book I). Czerny: Op. 636. Berens: Op. 61. Hasert: Op. 50.
Easy Sonatas by Haydn; Mozart; Beethoven.
Bach: Two-part Inventions.
Classical and modern pieces.
Four-hand pieces.
Sight Reading.
Memorizing of three pieces studied in Grade II and one of Grade III.

Grade IV

Scales and arpeggios in double octaves in parallel and contrary motion.
Kullak: Octave School (Books I and II). Czerny: Op. 299 and Op. 740. Cramer-Bulow: Selected Studies. Köhler: Op. 128.
Bach: Three-part Inventions, Partitas, Suites. The easier Sonatas and Rondos by Haydn; Mozart; Beethoven; and the easier Preludes and Nocturnes by Chopin.
Four-hand pieces.
Sight Reading.
Memorizing of three pieces studied in Grade III and two of Grade IV.

Advanced Course

Grade V

Scales in thirds and sixths. Arpeggios of triads and seventh chords combined with their inversions.
Tausig: Daily Exercises (Book I). Kullak: Octave School. Clementi-Tausig: Gradus ad Parnassum. Kessler: Op. 20.
Studies by Moszkowski; Sternberg; MacDowell; Chopin; Liszt.
One composition from each of the following groups: (1) Early Classics; (2) Bach; (3) Mozart, Haydn, Beethoven; (4) Weber, Mendelssohn, Schubert; (5) Schumann, Brahms; (6) Chopin; (7) Liszt; (8) Contemporary Composers.
A Concerto with orchestra accompaniment.
Memorizing of four of the above compositions.

Grade VI

Scales in double thirds. Tausig: Daily Exercises (Books II and III). Six Preludes and Fugues from Books I and II of The Well-tempered Clavichord and an extensive composition by J. S. Bach.

A Ballade, a Scherzo, and a Dance by Chopin; a Rhapsody by Liszt; a composition by a contemporary composer; a Concerto.

A Candidate for a Diploma must play at the Final Examination:

Eight compositions from memory, selected from a complete repertoire to be presented for approval one month previous to the examination.

One composition prepared in two hours.

One composition *a prima vista.*

Complementary requirements for a Diploma as an Instructor: Completion of the courses in Solfeggio, Theory, Harmony, Harmonic and Formal Analysis, the History of Music, Musical Terminology and Musicography, one year of Dramatic Art, regular attendance in the Choral Training Class, attendance at the lessons of other Pianoforte students, and participation in Recitals, when requested by the Director.

Additional complementary requirements for a Diploma as a Soloist: Florid Counterpoint in four parts, Orchestration of a Pianoforte composition, and playing of Pianoforte and Percussion instruments in the Orchestral Training Class.

STEINWAY PIANOFORTE

ORGAN

MERTON B. FRYE

This course is open to students who have completed Grade III of Pianoforte.

Grade I

Introductory instruction about various types of organs; the classification and use of stops.

Study of manual touch (legato and staccato).

Barnes: Pedal Studies.

Special exercises for independence of hands and pedals selected from Barnes: Organ School.
Simple Trios by Bach; Stainer. Eight Little Preludes and Fugues and the Little G minor Fugue by Bach.
Phrasing.
César Franck: Andantino. Tours: Allegro Gracioso. Dubois: Cantilene Nuptial. Mendelssohn: Sonatas.

Grade II

Dubois: Twelve Compositions. Parker: Concert Pieces; Master Pieces for Organ (ed. by Carl).
Borowski: Sonata No. 1.
Bach: Toccata and Fugue in D minor; Prelude and Fugue in D major, in C minor, in B minor.
Boëllman: Suite Gothique.

Grade III

Bach: The Great Prelude and Fugue in G minor.
Symphonies by Widor; Vierne; No. 1 by Barnes; No. 1 by MacQuaire. Franck: Chorales. Bossi: Concerto, Op. 100.

Complementary requirements for a Diploma: Completion of the courses in Solfeggio, Theory, Harmony, Harmonic and Formal Analysis, Counterpoint and Fugue, the History of Music, Musical Terminology and Musicography, one year of Dramatic Art, regular attendance in the Choral Training Class, participation in Recitals and at any rehearsal of the Orchestral Training Class, when requested by the Director.

HARP

WILHELMINA VAN DEN BERG

Grade I

Bochsa: Exercises and Studies.
Snoer: Method (First Part). Scales.
Hasselmans: Three Little Pieces.

Grade II

Snoer: Arpeggio Studies.
Naderman: Sonatinas.
Godefroid: Fantaisie.
Oberthür: Serenade.
Hasselmans: Berceuse.

Grade III

Studies by Bochsa; Naderman.
Parish-Alvars: Divertissement.
Godefroid: Mélancolie.

Grade IV

Studies by Schuecker; Heller-Hasselmans; Bochsa.
Oberthür: Impromptu; Meditation.
Zabel: Élégie Fantastique.

Grade V

Studies by Bovio; Labarre; Dizi.
Orchestral Works; Solos; Concertos with Orchestra.

Complementary requirements for a Diploma: Completion of the courses in Solfeggio, Theory, Harmony, Harmonic and Formal Analysis, second Grade of Pianoforte, the History of Music, Musical Terminology and Musicography, one year of Dramatic Art, regular attendance in the Orchestral and Choral Training Classes, and participation in Recitals, when requested by the Director.

FLUTE and PICCOLO

AUGUSTUS BATTLES

Grade I

Tone production; sustained sounds; single tonguing.
Scales; Arpeggios.
Altes: Method (First Part).

Grade II

Passages in thirds, sixths, octaves; chromatic scales; double tonguing.
Altes: Method (Second Part).
Exercises by Berbiguiez; Anderson.

Grade III

Altes: Method (Third Part). Triple tonguing.
Exercises by Anderson; Tulou.
Sonatas by Handel; Bach; Marcello.

Grade IV

Virtuosity exercises by Anderson; Boeleur; Soussman. Concertos by Mozart. Pieces by Demersseman-Lindpainter.
Solos by Tulou.

Grade V

Sonatas; Suites; Concertos; Modern Compositions.
Study of orchestral works.

Complementary requirements for a Diploma: Completion of the courses in Solfeggio, Theory, Harmony, second Grade of Pianoforte, the History of Music, Musical Terminology and Musicography, one year of Dramatic Art, regular attendance in the Orchestral and Choral Training Classes, and participation in Recitals, when requested by the Director.

OBOE and ENGLISH HORN

LOUIS SPEYER

Grade I

Explanation of the Oboe and its reeds.
Scales. Barrett: Method (First Part).

Grade II

Barrett: Method (Second Part). Sellner: Method (First Part).
Exercises and Scales.
Reed making.

Grade III

Brod: Method. Sellner: Method (Second Part).
Solos by Colin; Verroust.
Duets.

Grade IV

Explanation and study of the English Horn.
Methods for Oboe by Hugo; Ferling.

Grade V

Gillet: Method.
Mozart: Quartet. Beethoven: Trio. Handel: Concerto and Sonata. Bach: Sonata.
Selected solos from orchestral works.

Complementary requirements for a Diploma: Completion of the courses in Solfeggio, Theory, Harmony, second Grade of Pianoforte, the History of Music, Musical Terminology and Musicography, one year of Dramatic Art, regular attendance in the Orchestral and Choral Training Classes, and participation in Recitals, when requested by the Director.

CLARINET and BASS CLARINET

JOHN S. LEAVITT

Grade I

Tone study. Breathing. Klosé: Method (Book I). Elementary scales.

Grade II

All scales. Klosé: Method (Book II). Rose: 40 Etudes. Mueller: Etudes. Kroepsch: Books I and II. Bärmann: Book I.

Grade III

Bärmann: Advanced Daily Studies.
Etudes by Kroepsch; Mueller. Rose: 40 Etudes.
Easy solos by Gliere; David; Rode; Jean Jean.

Grade IV

Etudes by Stark; Klosé.
Spohr: Concertos. Weber: Concertini. Cavallini: Caprices.
Selected solos by Debussy; Pennequinn.
Duos for two clarinets.
Quintets by Mozart. Kroepsch (Books III and IV).

Grade V

Concertos by Mozart; Weber; Spohr.
Brahms: Sonatas and Quintets.
Debussy: Rhapsody.
Concert passages from Symphonies.

Complementary requirements for a Diploma: Completion of the courses in Solfeggio, Theory, Harmony, Second Grade of Pianoforte, the History of Music, Musical Terminology and Musicography, one year of Dramatic Art, regular attendance in the Orchestral and Choral Training Classes, and participation in Recitals, when requested by the Director.

BASSOON

ABDON LAUS

Grade I

Sustained sounds and scales.
Laus: Method (First and Second Parts).
All scales and arpeggios.
Pares: Technical Exercises.
Reed making.

Grade II

Laus: Method (Third Part); 50 Exercises.
Methods by Jancourt; Bourdeau. Blume (Book I).
Weber: Romanza Appassionata. Bourdeau: First Solo.

Grade III

Laus: Method (Fourth Part).
Blume: 36 Studies (Book II).
Wiechendorff: Chromatic Variations.
Concertos by Busser; David. Bourdeau: Second Solo.
Mozart: Larghetto. Vabaron: Melodies.

Grade IV

Etudes by Gavinies; Espaignet; Gambaro; Milde.
Bourgault-Ducoudray: Solo. Mozart: Concerto.
René: Solo de Concert. Hassler: Concerto in C minor.
Cols: Concertstück.

Complementary requirements for a Diploma: Completion of the courses in Solfeggio, Theory, Harmony, second Grade of Pianoforte, the History of Music, Musical Terminology and Musicography, one year of Dramatic Art, regular attendance in the Orchestral and Choral Training Classes, and participation in Recitals, when requested by the Director.

SAXOPHONE

JOHN S. LEAVITT

Grade I

Pares: Saxophone Method; Mayeur; Saxophone Method (Part I).
Ben Vereecken: Foundation to Saxophone Playing.
de Ville: Major and Minor Scales.
Easy pieces by various composers.

Grade II

Ben Vereecken: Complete Chromatic Scale; Foundation to Saxophone Playing (cont.). Mayeur: Saxophone Method (Part 11).
Gattis-Iasilli: 35 Melodious Studies.
de Ville: 20 Operatic Melodies for Study of Phrasing.
Pieces by Bachman; Balfe; Nicolao; Lefebvre; Hauser; Raff.

Grade III

Kappey-de Ville: 27 Exercises and 15 Cadenzas. Kappey: 11 Progressive Saxophone Studies. Lazarus: 8 Fantasias.
Ben Vereecken: Saxophone Virtuoso. Bassi-Iasilli: 27 Virtuoso Studies. Mayeur: Studies and Interpretation.
Pieces by Abt; Chopin; de Ville; Donizetti; Hartmann; Verdi; Schroen.

HORN

CORNELIS VAN DEN BERG

Grade I

Grand Theoretical and Practical School for Horn.
Franz: Method (Vol. I). Schantl: (Vol. 1). Kopprasch: 60 Etudes (First Part).

Grade II

Kopprasch: 60 Etudes (Second Part). Schantl: (Vol. III). 120 Melodic Pieces for Interpretation, preparatory to solo playing.

Grade III

Etudes by Prée; Belloli.
Ranieri: 30 Instructive and Melodic Exercises.

Grade IV

Etudes by Gallay; Gugel. 10 Concert Etudes by Franz.
Brahms: Trio. Beethoven: Sonata.
Concertos by Mozart; Weber; R. Strauss; Saint-Saens.
Solos from orchestral works are studied in Grades III and IV.
Transposition is taught in every grade.

Complementary requirements for a Diploma: Completion of the courses in Solfeggio, Theory, Harmony, second Grade of Pianoforte, the History of Music, Musical Terminology and Musicography, one year of Dramatic Art, regular attendance in the Orchestral and Choral Training Classes, and participation in Recitals, when requested by the Director.

CORNET and TRUMPET

KURT SCHMEISSER

Grade I

Tone production. Use and control of the tongue. Cultivating muscles of the lips. Method of breathing.
Structural Studies and Scales.
Arban: Method (First Section).

Grade II

All forms of single tonguing. Chromatic scales and studies. Extending compass. Slurring and simple phrasing. Arpeggios.
Arban: Intermediate Studies. World: Method (Vol. I).

Grade III

Double and triple tonguing. Advanced Phrasing.
Studies by Clarke; Sachse; Pietzsch; Pieper.
World: Method (Vol. II).
Solos by Hartmann; Hoch.

Grade IV

Completing Compass. Style and Expression. Endurance. Solos, Trios, and Quartets preparing for solo and orchestral playing.
Clarke: Characteristic Studies. Arban: Artistic Studies and Solos. St. Jacome: Advanced Studies. World: Method (Vol. III).

Complementary requirements for a Diploma: Completion of the courses in Solfeggio, Theory, Harmony, second Grade of Pianoforte, the History of Music, Musical Terminology and Musicography, one year of Dramatic Art, regular attendance in the Orchestral and Choral Training Classes, and participation in Recitals, when requested by the Director.

TROMBONE and TUBA

EUGENE ADAM

Grade I

Sustained sounds and scales.
Studies by Dieppo; Vobaron; Belke; Adam; Flandrin.

Grade II

Solos by Gounod; Schubert; Massenet; Demersmann; Beethoven; Clodomir; Bleger.
Duets by Bleger; Vobaron; Labyo; Clodomir; Dieppo.
Fugues of Bach (transcription by Joannes Rochut).

Grade III

Solos by Rousseau; Salzedo; Vidal; de la Mux; Demersmann; Guilmant; Chrétien; Spinelli; Missa.
Sonatas by Beethoven; Mozart; Haydn; (transcriptions by Paul Delisse).

Grade IV

Selected Solos.
Beethoven: Grand Aria Symphonique. Trios by Mozart; Haydn. Quartets by Adam; Meyerbeer.

Complementary requirements for a Diploma: Completion of the courses in Solfeggio, Theory, Harmony, second Grade of Pianoforte, the History of Music, Musical Terminology and Musicography, one year of Dramatic Art, regular attendance in the Orchestral and Choral Training Classes, and participation in Recitals, when requested by the Director.

PERCUSSION

CARL F. LUDWIG

Grade I

Snare-Drum. Practice of roll and divided strokes.
Bass-Drum. Bower: Imperial Method.
Overtures and orchestral studies.

Grade II

Bells and Xylophone.
Leedy: American Method for Bells.
Studies and Solos.

Grade III

Timpani.
Methods by Seitz; Pfundt-Schmidt.

VIOLIN

SERGE KORGUEFF ARMANDO LEUCI

Elementary Course

Grade I

Auer: Graded Course of Violin Playing (Books 1 and 2).
Sitt: Studies (Book 1). Laoureux: Books 1 and 2.
C, G, D, A, F, and Bb major scales and arpeggios in the first position.
Solos by Dancla; De Conté.

Grade II

Auer: Graded Course (Book 3). Schradieck: Exercises.
Kayser: Etudes. Sevcik: Op. 7.
First steps in shifting.
Easy Concertos by Reading; Portnoff; Seitz; Accolay.
All major and minor scales in first position.

Intermediate Course

Grade III

Kreutzer: Etudes. Schradieck: Exercises in first, second, and third positions. Sevcik: Op. 8 and 9.
deBeriot: Airs Varies. Concertos by Viotti. Selected Solos.
All major and minor scales in two octaves.

Grade IV

Kreutzer: Etudes. Rode: Caprices. Selected exercises by Sevcik. Korgueff: Double-Stop Exercises.
Concertos by Viotti; Rode; deBeriot. Selected Solos.
All major and minor scales in three octaves.

Advanced Course

Grade V

Etudes by Kreutzer; Fiorillo; Rovelli. Rode: Caprices. Concertos by Bach; Mozart; Spohr; Molique (A minor). Selected Solos.

All major scales in thirds, sixths, and octaves (double stops).

Grade VI

Dont: Etudes. Schradieck: 25 Studies. Campagnoli: 7 Divertissements.

Sonatas by Bach. Concertos by David; Spohr; Vieuxtemps (Nos. 1, 2, 3, 4, 5); Wieniawski (D minor); Mendelssohn; Bruch (G minor and D minor) Conus; Dvorjak. Selected Solos.

Additional requirement for a Diploma as a Violin Soloist. Paganini: Caprices. Studies by Ernst; St. Lubin; Koteck. All Sonatas by Bach and Reger. Concertos by Paganini; Beethoven; Saint-Saens; Karlovitch; Ernst; Prokofieff. Selected Solos.

A candidate for a Diploma as an Instructor must play at the Final Examination:

One of the Concertos listed in the Advanced Course.
Two movements (one slow and one fast) from one of the Violin Sonatas by Bach.
A composition *a prima vista.*

A candidate for a Diploma as a Soloist must play in addition:

A Concerto; a Prelude and Fugue by Bach or Reger.
A piece for Violin solo without accompaniment.
Two selected solos, one in slow tempo, the other in quick tempo.

Complementary requirements for a Diploma: Completion of the courses in Solfeggio, Theory, Harmony, Harmonic and Formal Analysis, second Grade of Pianoforte, the History of Music, Musical Terminology and Musicography, one year of Dramatic Art, regular attendance in the Orchestral and Choral Training Classes, and Participation in Recitals, when requested by the Director; also (for the Instructor's Diploma) attendance in the lessons of other students upon the teacher's request.

For Clark Powers Violin Prize see Page 36.

VIOLA

ARMANDO LEUCI

Grade I

Position; Tone Production.
Major and minor scales.
Bruni: Tenor Method.

Grade II

Studies in the first and second positions from the works of Campagnoli; Mazas; Corelli; Kreutzer.

Grade III

Studies in all positions.
All major and minor scales and arpeggios.

Grade IV

Campagnoli; 41 Caprices.
Krenz: Op. 5.
Solos from Orchestral works.

Grade V.

Kreutzer: 40 Studies.
Krenz: 10 Petits Morceaux, Op. 122.
Vieuxtemps: Élégie, Op. 30.

Complementary requirements for a Diploma: Completion of the courses in Solfeggio, Theory, Harmony, Harmonic and Formal Analysis, second Grade of Pianoforte, the History of Music, Musical Terminology and Musicography, one year of Dramatic Art, regular attendance in the Orchestral and Choral Training Classes, and participation in Recitals, when requested by the Director.

VIOLONCELLO

RUDOLPH NAGEL

Grade I

Werner: Violoncello School; Art of Bowing, Op. 43.
Lee: Studies for Beginners (First Part).
Dotzauer arr. by J. Klingenberg (First and Second Parts).

Grade II

Lee: Studies for Beginners (Second and Third Parts).
Merk: Op. 11.
Dotzauer: Op. 54.
Easy Solos.

Grade III

Grützmacher: Op. 38. Lee: Op. 31. Duport: 21 Studies.
Dotzauer: Op. 120 and 158.
Sorvais: Fantasia, Op. 13.
Goltermann: Third and Fourth Concertos.

Grade IV

Dotzauer: 24 Daily Studies, Op. 155, Part 4.
Schultz: Classics (2 Volumes).
Concertos by Goltermann; Lalo; Saint-Saens.

Grade V

Boëllmann: Concert Variations.
Sonatas by Bach; Locatelli; Valentini; Correli; Bosperins; Grieg; Strauss; Beethoven; Saint-Saens.
Concertos by Dvorak; Volkmann; Schumann.

A candidate for a Diploma must play at the Final Examination one Concerto, one Sonata, and one composition *a prima vista.*

Complementary requirements for a Diploma: Completion of the courses in Solfeggio, Theory, Harmony, Harmonic and Formal Analysis, second Grade of Pianoforte, the History of Music, Musical Terminology and Musicography, one year of Dramatic Art, regular attendance in the Orchestral and Choral Training Classes, and participation in Recitals, when requested by the Director.

CONTRABASS

THEODOR SEYDEL

Grade I

Tone production and bowings on the open strings.
Progressive studies.
Finger exercises.
Diatonic and Chromatic scales and Broken Triads in the first position.

Grade II

Simandl: Studies; Finger and Bowing Exercises.
Scales and Broken Triads within the fifth position.
Exercises and Studies by Simandl; Schwabe; Warnecke.

Grade III

Simandl: Finger and Bowing Exercises (Advanced).
Scales and Broken Triads within three octaves. Double-Stops.
Studies by Simandl; Schwabe; Wolf; Gregora.
Pieces by Chopin; Moissl; Manoly; Schwabe; Baumann; Moser; Demeir; Geissel; Weissenborn; Buschmann.

Grade IV

Scales and Broken Triads in all positions.
Studies by Simandl; Hrabe; Schwabe; Warnecke; Libon.
Pieces by Laska; Bach; Schumann; Bottesini; Goldermann; Mendelssohn; Handel; Aubrecht; Trautach.
Concertos by Handel; Storch; Koenig; Albert.

Grade V

Double Stops of all kinds; Harmonics.
Studies by Simandl; Kreutzer; Hause.
Pieces by Bottesini; Laska; Beethoven; Mozart; Weber; Schubert; Hegner; Hause.
Concertos by Bottesini; Simandl; Stein; Czerny; Hrabe.

Complementary requirements for a Diploma: Completion of the courses in Solfeggio, Theory, Harmony, Harmonic and Formal Analysis, second Grade of Pianoforte, the History of Music, Musical Terminology and Musicography, one year of Dramatic Art, regular attendance in the Orchestral and Choral Training Classes, and participation in Recitals, when requested by the Director.

HISTORY OF MUSIC (Lectures)

JOHN N. BURK

A general survey of the development of the art of music in its varying forms and phases, describing the lives and characteristics of the most important composers, the aesthetic points of view and historical backgrounds of the successive epochs. Representative works played to illustrate the lectures.

This course is *free* for all students enrolled in the Conservatory; for others, see tuition rates, page 39.

ORCHESTRAL TRAINING CLASS

Selected compositions by classic and modern masters.

This course is *free* for Conservatory students where specified in the complementary requirements of their respective courses; for others, see tuition rates, page 39.

CHORAL TRAINING CLASS

This course is *compulsory* for all *Regular* students of the Conservatory and is open to *Special* students upon invitation from the Director. There is *no charge* for tuition.

MUSICAL TERMINOLOGY and MUSICOGRAPHY

This course is *free* for all students of the Conservatory and is *compulsory* for *Regular* students.

DRAMATIC ART and STAGE DEPORTMENT

WILLIAM C. MASON

This course, through Grade I, is *compulsory* for all *Regular* students.

Grade I

Stage Presence and Deportment. English Orthoepy.
Art of Gesture.
Make-up.

Grade II

Study of roles and stage technique.

Grade III

History, Art, and Practice of the Theatre.
Stage Direction of plays.

GRAND OPERA CLASS

ARTURO VITA

Students are admitted to this course, only upon the approval of the instructor.

The Dramatic Study of Grand Operas.

BALLET TRAINING

MARIA PAPORELLO

Classes for Grand Opera exclusively. Private lessons.

DEPARTMENT OF LANGUAGES

ELSA VIEH, *French* ANNA M. BOTTERO, *Italian*

MARGARET MÜNSTERBERG, *German*

Authoritative orthoepy and interpretation of Classic Songs and Opera Librettos. Thorough grammatical study, if desired.

GENERAL INFORMATION

It is the aim of the Boston Conservatory of Music to serve the interest of all its students, and to give them the benefit of personal advice and friendly assistance wherever possible.

RESIDENCE

Young women are advised to communicate directly with the following dormitories for girls, where board and room are obtainable at rates ranging from $6.50 to $20 per week.

(1) The Franklin Square House, 11 E. Newton St.
(2) The Students' House, 96 The Fenway
(especially for girls under 20).
(3) The Stuart Club, 102 The Fenway.
(4) The Students' Union, 81 St. Stephen St.

The Registrar also has a list of carefully selected private homes where men or women may find suitable accommodations.

Students who are strangers to Boston will be met at their trains, if notice is sent to the Conservatory of the time of their arrival.

Students under twenty-one years old may secure, at the railroad stations in Massachusetts, applications for "Pupils' Tickets," which, when signed by the Director of the Conservatory, entitle the holder to special rates.

LIBRARY

The Students' Library contains reference books on musical subjects, together with works on voice, pianoforte, and orchestral instruments.

Students also have the privilege of drawing books from the Boston Public Library.

MUSIC and OTHER SUPPLIES

Vocal and instrumental music, note-books, and other supplies are kept on sale for the convenience of instructors and students.

PRACTICE PRIVILEGES

Opportunities for free practice are accorded *Regular* students, so far as accommodations permit. An exception is necessarily made in the case of Organ practice, for which there is a charge of twenty-five cents per hour.

SCHOLARSHIPS

Scholarships for free instruction are awarded to students of the Conservatory who have shown evidence of exceptional ability and application, and are unable to pay the costs of tuition. Scholarships awarded to students are continued to the end of their courses, provided it is evident that they are availing themselves to the full measure of their advantages. It is assumed that students who accept scholarship assistance will complete their courses at the Conservatory.

Two scholarships, each for one year's full tuition, are offered to any close relative (brother, sister, son, or daughter) of a member of the Boston Conservatory (Gamma) Chapter of the Kappa Gamma Psi Fraternity.

The following students were awarded scholarship assistance during the year 1925–1926.

Freda Berman: free scholarship in Voice with Mme. Ferrabini, as a result of the contest held December 10.

Palmer Donaldson: half-rate Conservatory scholarship in Pianoforte and Solfeggio.

Harold Doyle: free Post-graduate scholarship in Violin, through the cooperation of Miss Seydel.

Joseph Livoti: free scholarship in Violin with Professor Korgueff, as a result of the contest held December 19.

Forrest Powers: half-rate Conservatory scholarship in Advanced Violoncello, Pianoforte, Harmony, and Solfeggio.

CLARK POWERS VIOLIN PRIZE

Mr. Clark Powers, the renowned violin maker, offers one of his celebrated "Equipoise" violins annually as a prize to be competed for by students of the Violin course. The award is determined by a contest held in the spring, presided

over by three impartial judges. The violin, made on the "Equipoise" principle, which has been acclaimed "the acme of scientific art in violin-making" is of specially selected wood and valued at $500. The violin for the year's prize is placed on exhibition in the Conservatory at the opening of the Fall Session.

RECITALS and CONCERTS

At frequent intervals during the regular school year, Recitals are given by students representing the various departments, or by members of the Faculty.

The Seventh Annual Boston Conservatorv Night at the Symphony Hall Pops was held on May 18. Mr. Jacchia, the Conductor of the Pop Concerts, arranged a program of special interest to the students of the Conservatory.

LECTURES GIVEN IN THE HISTORY OF MUSIC
1925-1926

1. The Music of the Ancients. The Music of the Mediaeval and Renaissance Periods.
2. John Sebastian Bach.
3. George Frederick Handel.
4. The Early Development of the Opera, including the Reforms of Gluck and Mozart.
5. Growth of the Symphony and Quartet; Mozart and Haydn.
6. Ludwig van Beethoven, the Artist. His Place in the History of Music.
7. Beethoven, the Individual.
8. The "Storm and Stress" Composers — Weber, Schubert, Schumann, Mendelssohn.
9. Richard Wagner's Revolution in Music.
10. Wagner's Career.
11. The Pioneers of the Symphonic Poem — Berlioz and Liszt.
12. Brahms and Chopin.
13. Recent Musical Developments in Italy and Germany.
14. Franck, Debussy, and Living French Composers.
15. The Growth of the Russian School.

TUITION RATES

The tuition rates vary with the instructors and grades in the different subjects. Private lessons are one-half hour unless otherwise specified; classes meet once or twice a week according to the subject.

PRIVATE LESSONS

Conducting (hour lesson)	$10
Composition and Orchestration	$4, $5
Counterpoint and Fugue	$3, $4
Harmonic and Formal Analysis	$3
Harmony	$2, $3
Theory	$1, $2
Solfeggio	$1, $1.50
Voice Culture	$2, $3, $5
Pianoforte	$1, $2, $3, $5
Organ	$2, $3
Harp	$5
Flute and Piccolo	$2, $3
Oboe and English Horn	$2, $3
Clarinet	$2, $3
Bassoon	$2, $3
Saxophone	$2
Horn	$3
Cornet and Trumpet	$2, $3
Trombone and Tuba	$2, $3
Percussion	$2
Violin	$1, $2, $3, $5
Viola	$2, $3
Violoncello	$1, $2, $3, $4
Contrabass	$3
Dramatic Art	$2
Ballet Training	$3
Languages (French, German, Italian)	$2

CLASSES

Harmonic and Formal Analysis	$30 for 20 weeks
Harmony	$20 " " " $30
Theory	$20 " " "
Solfeggio	$20 " " " $30
Dramatic Art	$20 " " "
Grand Opera Class	$30 " " "
Ballet Training	$30 " " "
Languages (French, German, Italian)	$20 " " "

Orchestral Training, $45 for 30 rehearsals (*free to Conservatory students*)
History of Music, $22.50 " 15 lectures " " " "

Musical Terminology and Musicography " " " "
Pianoforte Technique " " " "
Choral Training " " " "

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